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ABSTRACT

This collection of abstracts is part of a continuing series providing information on recent doctoral dissertations. The 15 titles deal with the following topics: interpersonal conflict and the nonviolent peacemaking tradition; theatrical transactional analysis; recycling existing spaces for theatre use; the effect of theatre study on the occupations and personal lives of college graduates; educational theatre at 40 black colleges and universities; theatre and dramatic arts activities in Catholic high schools; the function of the audience in oral interpretation; a profile of a college touring company; professional actor training in West German public acting schools; community-services oriented theatre programs and activities in two-year colleges; folkloristics and the performance of literature; circuit chautauqua's practical visions; the effects of creative dramatics experiences on children's creative and semantic development; the interaction of male high school seniors with selected armed forces advertisements; and a character analysis of the child protagonist in popular children's plays. (FL)

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# Drama and Oral Interpretation:

Abstracts of Doctoral Dissertations Published in Dissertation Abstracts International, July through December 1978 (Vol. 39 Nos. 1 through 6)

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## A DIALOGICAL INTERPRETATION OF INTERPERSONAL CONFLICT VIEWED FROM THE NONVIOLENT PEACEMAKING TRADITION

Order No. 7811998

ARNETT, Ronald Charles, Ph.D. Ohio University, 1978. 284pp. Director of Dissertation: Ray Wagner

The aim of this dissertation is to explore the possibility that interpersonal conflict between humans can be approached in a manner congruent with nonviolent peacemaking. A nonviolent peacemaking response to conflict and violence, although a small minority viewpoint, is a recognized response to international conflicts. Numerous volumes have been written about this particular aspect of nonviolent peacemaking. But little, if any, has been written on how individuals who oppose participation in the military, due to their refusal to take the life of another, view interpersonal conflict. The goal of this inquiry is to point to ways of understanding and dealing with interpersonal conflict that are compatible with the concern for human life that the refusal to take the life of another announces.

The methodological approach to the investigation of interpersonal conflict within the nonviolent peacemaking tradition involved a hermeneutical analysis, which consisted of a dialogical interpretation of transcribed interviews with individuals associated with the nonviolent peacemaking tradition. This inquiry required a dialogue between two horizons of possibilities, text (interviews) and interpreter (author of this dissertation). In this dialogue, there was an intermingling of horizons of text and interpreter and from the "between" of that meeting emerged a newly constituted event, which is the body of the dissertation. The interpretive result was neither the subjective desire of the author, nor the objective statement of what the text actually meant. Neither the text nor interpreter could have unfolded such an interpretation without the other. The final interpretive result belonged to neither the text nor interpreter, but was the result of their meeting in dialogue.

The dissertation explores issues within the framework of nonviolent peacemaking that affect the resolution of interpersonal conflict. Interpersonal violence, the positive and negative possibilities of power, conflict avoidance, images of the human that underlie particular conflict resolution methodologies, the limitations of certain humanistic psychological assumptions, and dialogue between opponents are some of the notions investigated in the dissertation. Maurice Friedman, Martin Buber, Rollo May and Viktor Frankl are some major sources used by the author in the dialogical interpretation of transcribed interviews. The dialogue between text and interpreter reveals that an alternative to violence or avoidance of conflict on an interpersonal level is a conceptual and liveable possibility. The author sees both violence and avoidance of conflict as a basic mistrust that is rooted in the fear of meeting the other in dialogue. Interpretation of the interviews points to the notion that an alternative to the extremes of violence and avoidance does exist, in the form of dialogue inclusive of nonviolent peacemaking. The nonviolent peacemaker recognizes the sanctity of life while he works for a dialogical resolution "between" opponents.

## THEATRICAL TRANSACTIONAL ANALYSIS: A MODEL FOR THE DIRECTOR-ACTOR COMMUNICATION PROCESS

Order No. 7812183

BERLIN, Richard Mark, Ph.D. Temple University, 1978. 165pp.

This study was an attempt to explore the potential of transactional analysis to the process of play production. Based on the work of several transactional analyses--particularly Claude Steiner--two pilot studies explored the theatrical applications TA and resulted in the building of a Theatrical Transactional Analysis Model. This TTA Model was then used by subjects in eight additional plays; two professional groups also speculated about TTA's potential.

The TTA Model included distribution of two pamphlets--TA Made Simple, by Claude Steiner, and Theatrical Transactional Analysis, by Richard Berlin. Directors were assured that TTA was intended as a supplement to their methodologies, not as a substitute technique. "Armchair discussions" were held with the actors according to the director's wishes.

A focused TTA Questionnaire and an open-ended interview were used to determine how the subjects reacted to their experience with TTA. These instruments were categorized through factor analysis and modified Q-sort. Student t-tests determined that systematic variations existed in subjects' responses to the TTA Questionnaire between college and community theatre actors and between actors who were taught about and used TTA to a high degree and those actors who were not so taught or did not use this systematic communication theory during their productions. The open-ended interview provided the basis for speculations about the systematic variations discerned by those t-tests.

While the following implications and speculations were generated by this study, clearly they are not intended to be viewed as substantive conclusions. Implications from this heuristic research, based on subject responses, include: 1. transactional analysis seems to have theatrical utility for communication about character, character interaction, and director-actor interaction; TTA seems to have positive value for explicating and effectuating the communication processes of theatre; 2. the theatrical event is an interpersonal communication event--in both process and product; rehearsals may be viewed as a process of interpersonal communication so as to enable the actors to produce a product--the interpersonal communication transactions of the play's characters; 3. TTA may be less useful as a pragmatic production tool in situations where time is limited; time seemed to be of greatest concern within the community theatre settings; 4. the introduction of TTA as a systematic communication theory may be highly useful as a theatre pedagogy tool; TTA appears to be both teachable and learnable, and subjects felt motivated to retain TTA as part of their future directing or acting methodologies; 5. a multiplicity of communicative mechanisms are needed for the theatre process; no one methodology--TTA included--should be considered universally useful; directors and actors need all the communicative tools they can get; and 6. the introduction of TTA--since it helped subjects in their personal transactions--may help students of theatre understand and modify their personal transactions during rehearsals; use of this systematic communication theory may help to mitigate conflict between artistic temperaments.

On the basis of the above speculations some recommendations for future research were made. These recommendations dealt with ways of testing the above speculations or with ways of implementing systematic communication theories into theatre practice and pedagogy.

## RECYCLING FOUND SPACES IN EXISTING STRUCTURES AS THEATRES AND RELATED SUPPORT AREAS. (VOLUMES I AND II)

Order No. 7815448

BURTON, Chester Jay, III, Ph.D. The Florida State University, 1978. 1002pp. Major Professor: Donald C. Stowell, Jr.

Case studies reveal the range and workability of the techniques used to recycle existing spaces for theatre use. Mail survey is the primary research tool.

Teaching auditorium/lecture hall conversions are predominantly flexible and proscenium forms characterized by low ceilings and a lack of space; primary problems during the adaptation of these spaces were codes, budgets, and one-theatre activities. Converted churches are primarily flexible; recycled cinemas are primarily proscenium. Both often have inadequate fly and wing space. Adapted classrooms result in flexible theatres with low ceilings, limited set capabilities, access difficulties, continued classroom use and general lack of space. General purpose meeting rooms and ballrooms are recycled into flexible theatres which often have low ceilings, insufficient fly and wing space, and unsatisfactory lighting positions; non-theatre activities were a problem during conversion. Gymnasia are often converted into flexible theatres

which are characterized by poor scenery access, low ceilings, and inadequate electrical service. Budgets were a problem during adaptation. Recycled factories, warehouses, storage areas, cafeterias, restaurants, and taverns are predominantly flexible theatres which often have low ceilings, poor sightlines, set limitations, and inadequate actor access; primary problems during conversion were budgets, building repair, codes, and accommodation of restaurant services in applicable cases. Garages, firehouses, and storefronts are recycled primarily into flexible theatres with low ceilings, inadequate fly space, and a general lack of space. Recycled barns, carriage houses, and livestock buildings are often flexible theatres; building structure and size were the principal problems during and after conversion. Other converted theatres are primarily flexible or thrust forms, characterized by low ceilings and problems related to the size and shape of the space. Major conversion problems were budget, bureaucracy, and sound transmission.

Theatres recycled from found spaces are small open-form theatres, often built by the company that uses them. Support areas are minimal. Adaptations are governed by budget, the space itself, administrative conditions, and intended use. Guidelines for adaptation fall into four basic divisions: (1) locating the space and determining its characteristics, (2) planning the adaptation, (3) executing the design, and (4) using the converted space.

## AN INVESTIGATION OF THE EFFECT OF THEATRE STUDY ON THE OCCUPATIONS AND PERSONAL LIVES OF CERTAIN MINNESOTA BACHELOR GRADUATES

Order No. 7809636

CERMELE, Dominick Joseph, Ph.D. University of Minnesota, 1977. 423pp.

In a cultural climate which historically has promoted the utilitarian endeavor and has not been very hospitable to the artistic endeavor, there has been a growing interest in the undergraduate study of theatre arts. Most bachelor degree-holding theatre students, however, do not enter the profession, but go on to work in a wide variety of other occupations. The questions generated by this information and which guided this study are: Of the bachelor theatre graduates who do not teach theatre or otherwise work professionally in theatre (1) Of what use has been the study of theatre arts? or How specifically have they benefited by their theatre study? (2) What have they done with their theatre training? and (3) What ultimate effect has theatre study had on their occupations, avocations, values, families and communities?

Eight state institutions of higher learning in Minnesota and seven hundred and six theatre students graduated from 1965 through 1969 were investigated. A comprehensive questionnaire was submitted covering the areas of work, avocation and personal life, and attention was directed to the graduates' judgments (1) as to their theatre departments' goals and (2) whether they would study theatre again (given the direction their lives had ultimately taken).

Five hundred and one of the graduates (71%) responded with the following information: (1) 19% work in theatre; (2) 34% work in education (usually with teaching theatre as their first assignment); (3) 37% work in business/industry, law, medicine, nursing, farming, the ministry, homemaking, finance, social work, labor relations, other arts, communications and government.

In category #3 above: -up to 55% very often or sometimes use their theatre expertise in their non-theatre work; -average of 67% listed their theatre study as a positive factor in obtaining jobs over the years; -average of 3?% still pursue an active interest in theatre avocationally; -up to 72% assert that their theatre study has positively affected their work, their community, their values and their personal lives; -over 52% would study theatre again.

Typically, the respondent, trained in theatre, is gainfully employed not in theatre or the teaching of theatre, but in an unrelated occupation. However, this occupation and the respondent's values and personal life have been enhanced and enriched by the respondent's theatre study; because of this, and despite the non-theatre nature of the respondent's occupation, the respondent would study theatre again.

## EDUCATIONAL THEATRE AT FORTY PREDOMINANTLY BLACK COLLEGES AND UNIVERSITIES IN THE UNITED STATES

Order No. 7813539

FLOWERS, H. D., II, Ph.D. Southern Illinois University at Carbondale, 1978. 135pp. Major Professor: Christian H. Moe

This investigation is concerned with the characteristics of the forty predominantly black institutions of higher education in the United States which have theatre and speech programs and activities of which half offer an academic major in theatre and speech and the other half do not. The study presents the history of higher education for blacks in the United States as well as the history of drama and theatre in colleges and universities for blacks, including that of the major professional association in the field, the National Association of Dramatic and Speech Arts. The characteristics of the theatre programs and their organization in the institutions with and without majors are also presented. Finally, the employment opportunities for blacks who have been trained in black educational theatre are described.

The primary data-collection instrument was a questionnaire which obtained information about the origin and organization of theatre departments and programs, such as numbers of faculty and their academic backgrounds, student enrollment, budgets for theatre and drama, theatre facilities, and curricula.

It was learned that institutions which offer academic majors in theatre and speech differ substantially in a number of characteristics from those which do not offer majors. The characteristic differences are in type of control or affiliation, academic programs, types of degrees offered, number of theatre trained faculty members in each department, teaching load, theatrical productions, facilities, budgets, and professional affiliations in theatre and speech.

It was also learned that the employment opportunities other than acting, such as stage, sound, light and costume design, construction, theatre management, and similar occupations, for blacks trained in speech and theatre are great now and increasing in number in film, educational and professional theatre, radio and television, as well as in governmental agencies here and abroad which deal with cultural affairs, entertainment, and recreation.

## A STUDY OF THE STATUS OF THEATRE AND DRAMATIC-ART ACTIVITIES IN ROMAN CATHOLIC HIGH SCHOOLS IN THE NORTHWEST

Order No. 7819148

HANEY, David Wayne, Ed.D. University of Montana, 1978. 148pp. Directors: Robert L. Anderson and James J. Lewis

The purpose of this study was to survey Roman Catholic high schools in the Northwest to investigate current practices, conditions, and attitudes pertaining to the theatre and dramatic-arts program. A two-part questionnaire was mailed to the principal of each Catholic high school in the Northwest, one part addressed to the principal and one to the teacher most responsible for theatre in that school. Eighty-five percent of the principals and eighty-three percent of the teachers responded to the survey instrument.

The data were analyzed and interpreted so that a profile could be developed. Specific consideration was given to the following categories: 1) the characteristics and status of the teacher; 2) the status of the curricular theatre program; 3) the status of the co-curricular theatre program; 4) the status of the production budget; 5) the cooperation of the administration, general faculty, and student body toward the theatre program; 6) the major goals of the theatre program; 7) the status of the technical facilities and equipment; 8) the status of the Catholic high school.

The nonparametric statistical measurement chi-square was applied to specific data, and it was found that a relationship existed between the size of the enrollment and the status of the theatre and dramatic-arts programs in five categories: 1) budget, 2) the availability of an auditorium for productions, 3) the comprehensiveness of the curricular theatre program, 4) teacher's academic background, 5) the comprehensiveness of the co-curricular theatre program. It was determined that schools with an enrollment of more than five hundred students have a more standard theatre-arts program in these five areas than do schools with an enrollment under five hundred students.

THE THEORY OF ORAL INTERPRETATION: THE FUNCTIONS OF AUDIENCE Order No. 7813680

KELLY, Michael Leigh, Ph.D. The University of Michigan, 1978. 235pp. Chairman: Richard Haas

Audiences are an important feature of oral interpretation. No matter how theorists define the discipline, an audience is in some way mentioned or considered. An examination of articles and books devoted to oral interpretation, however, reveals that the audience has been the most neglected aspect of the field. That fact prompted this study which seeks to give some order and classification to a neglected area of the discipline.

This study outlines a theory of oral interpretation which features the oral reader's audiences as an integral part of the entire process of oral interpretation. The method is not offered to replace nor to supersede others. It is an attempt to formulate a process theory which accounts for all audiences which confront the oral interpreter.

The process used in the study features seven steps: (1) selection of literature; (2) oralizing of the text; (3) analysis, both of the literature and a self-analysis; (4) adaptation for performance; (5) rehearsal; (6) performance; and (7) evaluation.

In order to examine how audience considerations are involved in the process, each step is discussed in separate chapters. Each step is illustrated by discussion of two poems: "To His Coy Mistress" by Andrew Marvell, and e.e. cumming's "Portrait VIII."

The sequence of steps in this process cannot be viewed as static. Each step affects the others. The steps might possibly be rearranged. In some way, however, an audience will affect the interpreter at each step.

The process of oral interpretation discussed is intended for the beginning oral reader. With increasing skill, it is possible that advanced interpreters might find some of the earlier steps unnecessary.

No single theory can explain a complex process such as oral interpretation. By treating audiences as a single entity, however, theorists and interpreters risk reducing complex questions to simple answers. There are many audiences, and many audience considerations, for which to account. For years interpretation has centered its attention on the performer and on his text. What has been slighted is detailed consideration of how audiences influence the oral reader's text, as well as his performance. The study accounts for those audience influences throughout the process of oral interpretation.

PROFILE OF A COLLEGE TOURING COMPANY: A STUDY OF THE COMMEDIANS OF WASHINGTON STATE UNIVERSITY AS TOURING COMPANY AND ACTOR TRAINING PROGRAM Order No. 7820102

KOEP, Jeffrey Patrick, Ph.D. Washington State University, 1978. 117pp. Chairman: Paul C. Wadleigh

One of the problems of actor training in colleges and universities is that few of the students involved in the training courses ever perform before a live audience to test the techniques and skills taught in the class. This is due to the fact that many institutions do not have the financial resources or enough faculty to stage productions that would allow further involvement of student actors. The Commedians of Washington State University is an actor training program within the regular program that allows student actors, regardless of experience, to play before a variety of audiences.

The objective of the study was to examine The Commedians as an actor training system that offers an intense training program, in terms of time, usable by many colleges and universities that cannot afford, or do not offer, highly specialized and structured actor training programs. Two major areas were examined in regard to the program. First, the actual training methods used and emphasized by Paul C. Wadleigh, founder and director, were articulated. This was completed by interviewing Wadleigh, questioning the student actors involved, and by observations made by the author as an active member in, and assistant director of, The Commedians for two years. This analysis revealed that the system was extremely strong in the areas of improvisation, movement, and characterization. The weakest area was the inconsistency of quality in the plays presented to the high school audiences during the spring semester.

The second area examined The Commedians as a touring company that presents plays to over thirty high schools in the state of Washington each spring. A history of The Commedians explained the problems encountered as the company grew over twelve years and emphasized the company's self-sustaining status. Audience research indicated that the high school students were critical and appreciative of The Commedians' performances. Finally, suggestions for the formation of a touring company with actor training as its main objective were articulated.

It can be said that The Commedians is a successful touring company and actor training program. Therefore, The Commedians provides an excellent model for any college or university wishing to institute such a program.

A DESCRIPTION AND EVALUATION OF PROFESSIONAL ACTOR TRAINING IN THE WEST GERMAN PUBLIC ACTING SCHOOLS OF HANNOVER AND ESSEN, 1972–1977 Order No. 7816057

MATLEY, Bruce Andrew, Ph.D. Wayne State University, 1978. 277pp.

The motivation for this study was the desire to provide the American educational theatre community with heretofore unavailable information concerning the preparation of actors for the professional repertory theatre system in West Germany. The West German state subsidized system of theatres and training schools is an active, successful undertaking that has stemmed mainly from the desire of the populace for varied, well produced, socially relevant theatrical presentations. There are eight state operated Public Acting Schools (part of the Hochschule system) in West Germany, and one additional city supported school in Bochum. These schools have sprung up since the end of World War II, and until recently were entirely separated in terms of goals and procedures. In 1972 the Standige Konferenze der offentlichen Schauspielausbildung (Regular Conference of Public Acting Schools) met with the partial object of defining and consolidating the programs offered in the Public Schools.

This dissertation has investigated and evaluated two successful actor training programs which involve totally different approaches and philosophies for preparing actors for the same market. These are the Folkwang Hochschule Essen, and the Staatliche Hochschule für Musik und Theater Hannover.

Chapter One provides an introduction to the study, a statement of the problem, its scope and method of investigation, and its organization.

Chapter Two provides background material on the nature of the subsidized theatre system of West Germany, including a brief history of its origins and development.

Chapter Three details the history of acting training in Germany up until the end of World War II, so that trends might be made apparent. Also, this chapter provides an examination of the student climate in West Germany, as the student voice is always instrumental in the formation of curricula and policy in the schools.

Chapter Four outlines the general picture of actor training in West Germany, both within and outside of the Public School system. In this chapter, the various goals of educators are presented, and the controversies among them examined.

Chapter Five presents a detailed examination of the Folkwang Hochschule Essen, and includes the school's history, its philosophy, curriculum, class procedures and teaching methods, student affairs and criticisms, admission and dismissal policies, and an evaluation of the school's effectiveness.

Chapter Six presents the same information for the Staatliche Hochschule Hannover.

Full evaluation is left until Chapter Seven, after all pertinent facts have been detailed in previous chapters. Here comparisons between American and West Germany actor training are made, and the author's own opinions expressed.

The Appendices provide the addresses of the schools, details of subsidy, information concerning frequency of productions for popular playwrights, and photographs of the schools involved.

Each school was found to be successful despite the variations in approach. Each is based upon the necessity for supplying a limited number of highly trained actors to the theatres each year. In each of the precepts of Brecht form the basis of the style taught. Both use noted professionals on their teaching staffs and each chooses, through an elaborate audition process, only students that it considers have outstanding ability and potential for success. Each has a rigorous and intensive training period, and draws its support from individual state agencies while maintaining artist's autonomy over its program.

The main strengths of the schools lie in their organized and efficient attack upon the teaching of skills needed by the professional actor who will work in the West German market. The schools enjoy a relationship with the state theatres based upon the quality of the graduates. Nearly 100% of the graduates find steady work upon graduation. The most questionable policy of the schools is not allowing students the opportunity of public performance experience in their programs until the final weeks.

## AN ANALYSIS OF THEATRE PROGRAMS AND ACTIVITIES WITH COMMUNITY-SERVICES ORIENTATIONS IN SELECTED PUBLIC TWO-YEAR COLLEGES

Order No. 7824148

PHILLIPS, Jerry Styne, Ed.D. East Texas State University, 1978. 169pp. Adviser: James B. Wilson

Purpose of the Study: The major purpose of this study was analyze the overall characteristics of theatre programs and activities with community-services orientations in selected public two-year colleges. Another purpose was to determine to what extent community residents participate in these programs and activities.

Procedure: The sample for this study consisted of 136 two-year colleges in California, Florida, and Texas. Data were collected through the use of a questionnaire developed primarily from recommendations for effective community services as outlined by Ervin L. Harlacher. The survey instrument was mailed to the director of theatre programs and activities in each of the selected institutions. A usable return of 72.79 percent was obtained. The data provided information in the following areas: (1) types of theatre programs and activities, (2) community involvement in planning and evaluating theatre programs and activities, (3) community factors affecting theatre planning, (4) modes of participation by community members in theatre programs and activities, (5) strategies for involving the community, (6) organizational structure for administering theatre programs and activities, and (7) the college's responsibility to the community.

Findings: An analysis of the data revealed that the majority of public two-year colleges has offered a variety of theatre programs and activities with community-services orientations. Community residents have frequently or regularly participated in theatre programs and activities, particularly in the performance areas of the theatre productions.

Conclusions: The following conclusions were based upon the findings of this study:

1. Most two-year colleges provide a variety of community-centered theatre programs and activities for the nonstudent population.
2. Of all the community-centered theatre programs and activities offered, apparently the most popular among nonstudent community members is the opportunity to perform in theatre productions.
3. A major activity in two-year colleges involves the cooperation of the speech and drama department with other groups on campus to provide a variety of cultural art forms for the community.
4. Most two-year colleges maintain close liaison with the theatre personnel of the public schools for planning theatre programs and activities.
5. In most two-year colleges, theatre programs and activities are reportedly provided on the basis of community needs and interests.
6. The majority of two-year colleges emphasizes offering diversified and balanced theatre programs and activities for the community.
7. As a major consideration in planning, most two-year colleges emphasize the setting of performance standards in all phases of theatre production.
8. The majority of two-year colleges does include community residents as cast members in plays and musicals.
9. In the area of technical theatre, the majority of two-year colleges includes community members on various crews.
10. Most two-year colleges use a wide variety of strategies for involving the community in theatre programs and activities.
11. Of all the strategies used for involving the community, coverage of theatre programs and activities by the area press appears to be the most widely used practice.
12. In most two-year colleges, the theatre programs and activities are administered through a department of speech and drama without any direct organizational relationship to a department of community services.
13. Most theatre directors would like to have professional theatre personalities to perform in college productions as a community service.
14. The majority of theatre directors would be reluctant to eliminate admission fees for college productions.
15. Two-year colleges seldom provide adequate theatre programs and activities for senior citizens, minority groups, and child participants.
16. Although theatre directors emphasize community involvement, only a very small percentage of the potential community audience ever attends the college theatre.
17. Although the two-year college theatre directors respond affirmatively to questions concerning service to community interest, less than one third include community members on planning or advisory boards.

FOLKLORISTICS AND THE PERFORMANCE OF LITERATURE Order No. 7817713

SPEER, Jean Haskell, Ph.D. The University of Texas at Austin, 1978. 198pp. Supervisor: Paul H. Gray

The oral interpreter of folk literature faces two major problems: (1) describing and determining the meaning of an oral text, and (2) translating that meaning into a performance for a literate audience.

To determine textual meaning, the oral interpreter needs a thorough understanding of the nature and function of folk texts as aesthetic events in specific cultural contexts. A recent development in folkloristics, the performance approach, provides the clearest understanding of folk texts as performance events. While the performance approach in folkloristics thoroughly explores the performed folk text, it does not provide the oral interpreter with a specific methodology for determining textual meaning. One methodology, derived from the work of aesthetician Arnold Berleant, synthesizes the meaning-components of oral text, folk artist-performer, audience, and context in a verbal art event.

After determining the meaning of the oral text, the interpreter faces the second major problem: translating that meaning into a performance for a literate audience in such a way as to capture the aesthetic impact of the original oral performance. The interpretive performer, like the translator of literary works from one language to another, aims not at transliteration or aesthetic mimesis, but aims for a creative translation of the aesthetic experience of one culture into the realm of the aesthetic experiences of another. Theories of translation, particularly those associated with ethnopoetics, provide guidance in solving this problem. Work in oral interpretation, ethnopoetics, and contemporary experimental theatre provides performative approaches through which to actualize the translation of folk texts into performance.

Knowledge of folkloristics and related disciplines greatly enhances the perception of folklore texts and strengthens the aesthetic validity of their performance. But even beyond this significant convergence, the disciplinary cross fertilization between folkloristics and the oral study of literature suggests many other possibilities for performance, research and teaching. The study of folkloristics extends our understanding of oral interpretation in three important ways: (1) Folkloristics broadens our understanding of the act of performance; (2) folklore study gives us more texts, more critical resources, and alternative styles for performance work; and (3) the study of folklore expands the history of interpretation.

CIRCUIT CHAUTAUQUA'S PROMOTIONAL VISIONS: A STUDY OF PROGRAM BROCHURES, CIRCA 1904 TO 1932 Order No. 7811522

TAPIA, John Edward, Ph.D. The University of Arizona, 1978. 192pp. Director: Andrew A. King

This study was concerned with the nature of the promotional strategies employed in program brochures by circuit chautauqua bureaus between 1904 and 1932. Assuming that circuit promoters were concerned with mass fantasy persuasion, this dissertation addressed the following research questions: 1) What was the nature of the fantasies employed in the brochures, and 2) How were these fantasies used to promote attendance to chautauqua?

The methodology utilized for responding to these central questions was dramatistic. The major characters, scenes, plots, and themes contained within the brochures were identified. The fantasies, portrayed in the form of symbolic dramas, and the motives, embodied within each of these dramas, were detailed in this analysis. The symbolic dramas constructed answered the first research question, and the motives described as being embodied within each of the dramas responded to the second research question.

Five major fantasies were used in circuit chautauqua program brochures created between 1904 and 1932. From 1904 to 1912, the fantasy employed in the brochures was Jeffersonian in nature. Motives for attendance to chautauqua contained within this fantasy included: fear of the agrarian mission failing, and avoidance of guilt and punishment.

The fantasy used in the brochures between 1912 and 1916 assumed that the typical American community was non-conducive to personal growth and aspirations. It was a place from which the typical American wanted to escape. Within this fantasy, motives for attending chautauqua were the need to redeem oneself from his static environment, desire for a brighter future, and fear of death before being redeemed.

Between 1917 and 1918, the fantasy employed in the brochures viewed the American as a spiritual hero and leader within a context of international upheaval. Motives within this fantasy for chautauqua attendance included: fear of American values not enduring, the desire to be a loyal and patriotic American, and the need to participate in the righteous American mission to save the world.

The fantasy used in the brochures between 1919 and 1925 assumed a paranoic relationship between the American and his environment. Embodied within this drama were motives for attending chautauqua--fears and threats of foreign powers, national and international problems, and the desire for escape or withdrawal.

From 1926 to 1932, the fantasy used in the brochures pictured the American as conspicuously enjoying and adjusting to modern innovations and leisure time. Motives for attending chautauqua contained within this drama were avoidance of maladjustment to a modern age, the need for success, the need for relief from business worries, and the desire for enjoyment for enjoyment's sake.

Each of these fantasies, employed by circuit chautauqua bureaus in the brochures to promote programs, functioned as a coping mechanism in an era of rapid technological, economical, and social change. The chautauqua program was advertised as the agency through which these coping devices could be realized. The fantasies, as well as active psychological participation in them, protected their participants from the pressures of drastic social change in early twentieth century America.

AN INVESTIGATION OF THE EFFECTS OF EXPERIENCES IN CREATIVE DRAMATICS ON CREATIVE AND SEMANTIC DEVELOPMENT IN CHILDREN. (VOLUMES I AND II) Order No. 7810405

YOUNGERS, Judith Susanne, Ph.D. The University of Iowa, 1977. 922pp. Supervisor: Professor Beatrice A. Furner

The major purpose of the study was to gain empirical evidence concerning the effects of creative dramatics experiences, carried out on a regular and sustained basis, on children's creative and semantic development. To achieve that end, a program of creative dramatics was designed and implemented in eleven fourth-grade classrooms.

The specific questions investigated in the study were: 1. What are the effects of planned experiences in creative dramatics scheduled on a regular and sustained basis on the creative development of children? 2. What are the effects of planned experiences in creative dramatics scheduled on a regular and sustained basis on the semantic development of children? 3. Do children who make gains in creative development make similar gains in semantic development?

The sample of 300 fourth-graders in 13 intact classrooms represented a normal range of student abilities and, in general, a lower-middle and working class population. The 11 experimental classes who participated in pre-planned creative dramatics experiences under the guidance of the regular classroom teacher and were spread across five schools in four small adjoining school districts in east central Iowa. Two comparable classes in one school, taught by the same teachers as two of the experimental classes, served as a control group. They participated in no creative dramatics of any kind, but received identical language arts instruction in all other respects.

The creative dramatics treatment was comprised of six brief introductory experiences and fourteen theme/topic keyed experiences of approximately 50–55 minutes in length, carried out on an alternate week basis over a seven-month period. Stimulus situations which called for immediate action without extensive preparation and for languaging from a variety of communicative and expressive stances were built into all lessons which followed a parallel format recommended for creative self-expression through drama.

Analysis of variance of pre-post change scores was utilized to determine possible significant variability between the groups, with class means used as the unit of analysis on two measures: the Wallach and Kogan creativity measures, administered individually to a random sample within each class, and the Semantic Features Test administered to total classes. A syntactic maturity instrument, specifically a paragraph rewriting instrument developed by Kellogg Hunt, was used to assess general linguistic equivalency across classes.

The conclusions listed below seem justified based on results of the study: 1. It can be concluded generally that the planned experiences in creative dramatics scheduled on a regular and sustained basis over a seven-month period had no clearcut significant effects on children's creativity as measured by the Wallach and Kogan variables of number and uniqueness. 2. Regardless of treatment group, it can be concluded that the males clearly achieved higher creativity mean change scores. 3. It can be concluded generally that the planned experiences in creative dramatics scheduled on a regular and sustained basis over a seven-month period tended to affect the boys somewhat more favorably than the girls in terms of uniqueness of responses on the Wallach and Kogan creativity indices. 4. Insofar as the selection of meaning categories reflecting class membership relationships can be taken to represent more mature types of meaning attribution, significant treatment group differences on three meaning category variables on the Semantic Features Test did not show clearcut trends in favoring the experimental creative dramatics treatment group. 5. It is possible to successfully introduce creative dramatics into an existing language arts program through a pre-planned curriculum and minimal training of teachers who have had little prior experience in drama.

## INTERACTION OF MALE HIGH SCHOOL SENIORS WITH SELECTED ADVERTISEMENTS OF ARMY, NAVY, MARINES, AND AIR FORCE: A Q-METHOD ANALYSIS

Order No. 7813351

VANCE, R. Donald, Ph.D. Syracuse University, 1977. 226pp.

This dissertation employs Q-methodology to explore psychological reactions of 40 male high school seniors to 50 United States military service recruiting advertisements and other promotions. The research suggests that at least eight distinct psychographic population segments exist in terms of military promotions. The groups are labeled: EXCITEMENT, OPPORTUNITY, EXPERIENCE, CHALLENGE, ADVENTURE, AMBITION, ACTION, and REWARD. These Q-factors are described by reference to the subjects' expressions of self-identification and identification with their peers.

The communication theory examined is that of "communication-pleasure, communication-pain." The theory was developed by Psychologist William Stephenson at the University of Missouri. The theory holds that advertising in general, has the characteristics of "communication-pleasure." This dissertation examines a specific field of non-product advertising in relation to the "pleasure-pain" theory. It concludes that military service recruiting advertising in particular, though embracing a social idea related to "communication-pain," is perceived and accepted by its audience as "communication-pleasure."

The research also suggests that most, if not all, advertising, including that of a non-commercial nature, will best motivate its intended audiences if it uses what the author terms the "delight" principle. This principle holds that an advertisement, whether it is rational or emotional in content, must offer its readers, listeners, or viewers something in which to take at least momentary delight.

## A CHARACTER ANALYSIS OF THE CHILD PROTAGONIST AS PRESENTED IN POPULAR PLAYS FOR CHILD AUDIENCES

Order No. 7822215

ZEDER, Suzan Lucille, Ph.D. The Florida State University, 1978. 400pp. Major Professors: Moses Goldberg, George Bogusch

One of the most fundamental claims made by children's theatre theoreticians and practitioners is that children benefit from viewing children's plays through a process of identification with characters and situations presented in the plays. Many authorities contend that identification with a central character is the basis for the enjoyment and the learning which the child experiences through theatre. Recent studies in child psychology suggest that identification and modeling processes can be potent forces in the child's adoption of specific behavior patterns. Generally speaking, identification refers to a process in which a person either consciously or unconsciously patterns his thoughts, feelings, and behaviors after another person who serves as a model. In recent years some concern has been voiced over the kinds of models presented to children through a variety of media, such as literature, films, television and theatre.

This study focused upon an analysis of the child protagonist as a character in plays for children in order to determine the kinds of child models presented to children through theatre. The study was divided into six chapters. Chapter I presented a general introduction and explained the methodology of the study.

Chapter II provided an overview of theories of identification from Psychology and Theatre. It presented definitions of identification and related terms, such as empathy and projection; an analysis of modeling processes according to social learning theory; and a discussion of the factors which tend to make a particular model attractive for audience identification and emulation.

Chapter III presented a discussion of character qualities and values and an assessment of current trends in the thinking of contemporary children's theatre authorities regarding techniques of characterization of the protagonist. The chapter culminated in a series of ten general goal statements which reflected these current trends.

Chapter IV offered character analyses of fifty-two child protagonists from forty-two popular plays for children. The analytical system utilized in this chapter was based upon a model devised by Sam Smiley in Playwriting: The Structure of Action. Each character was examined for his or her biological and physical traits; basic attitudes and attributes; motivations; and capacities for deliberation, decision, volition, and change. Other characters which directly influence the protagonist (antagonists and guardians) were also examined.

In Chapter V the results of the character analyses were compared to the ten goal statements in order to determine how the characters in this study related to current ideas about characterization of the protagonist.

Chapter VI presented general conclusions; specific suggestions to playwrights, directors, and pedagogues; and suggestions for further research. Among the general conclusions reached in this chapter were the following:

1. Most of the plays in this study tended to reinforce and emphasize concepts and models which are most relevant to audiences of very young children.
2. Many plays tended to encourage dependence upon adult figures, to soften and attenuate violent or troubling implications of the characters, and to present moral issues in strict polarities of good and evil.
3. Many characters tended to reinforce stereotypical sex roles.
4. Very few scripts dealt overtly with contemporary or controversial issues and themes.
5. Very few plays presented protagonists who demonstrated attitudes or behaviors which promote personal autonomy, growth, and independence.
6. Most plays do not provide adequate models for older children who require characters reflecting their own social and psychological concerns and development towards autonomy.

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